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Advertising Age Thursday

Crain's Magazine of the Creative Process

INSIDE

Special Report—Europe: Tracking creativity on the Continent

John O'Toole reports from Cannes

Steve Florio

'The New Yorker' lands a dynamo

Thursday

Oh, oh, Florio

Steven Florio has energy. He also has his work cut out for him, occupying one of the hottest hot seats in U.S. magazine publishing. Aggressive, optimistic and only 36, Mr. Florio was named in May to the new posts of exec vp of The New Yorker Magazine Inc. and publisher of *The New Yorker*, from publisher, *Gentlemen's Quarterly*. Last month, he was named president. That means he is running the show for S.I. Newhouse Jr.'s Advance Publications, new owner of the famed, if faded, weekly. *See Page 4.*

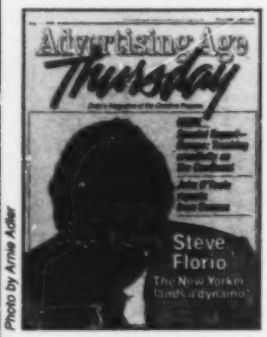

Photo by Arnie Adler

Digging up a winner

Even before the weeklong International Advertising Film Festival started at Cannes last month, the street talk was that BBDO's "Archeology" spot for PepsiCo was a strong contender to win the festival's highest honor, the Grand Prix. *See Page 7.*

Getting a soap fix

Fans of "Dynasty" are wondering what to do while waiting to learn who lived or died in the season-ending cliff-hanger. For some, though, that's no problem—they're re-reading a wickedly funny "Dynasty" newsletter. *See Page 32.*

Special Report—Europe

Europeans are cultivating their own brand of creativity, be it in advertising or on television. International—Europe Special Report takes a look at some of the people and the media making waves across the Continent, *starting on Page 15.*

Photo by Jean-Marc Martin

BBDO accepts its Grand Prix at Cannes. On stage at the closing ceremonies were: BBDO producers Gene Lofaro (l.) and Jane McCann and senior vp and associate creative director Harvey Hoffenberg. *(See related story on Page 7.)*

Doing Cannes can leave you out in the dark

By John O'Toole

Commentary

Rumors flitted about here like the swallows at sunset, but Phil Dusenberry's lips were sealed.

As a judge at the 32nd International Advertising Film Festival, he had been burdened since 10:30 a.m. Wednesday with the knowledge that his agency's creation for Pepsi-Cola, "Archeology," was the Grand Prix winner—and the obligation to tell no one.

As the other American on the jury, I had only to fend off my eager colleagues from London who were trying to confirm the rumor that Foote, Cone & Belding had won a Gold Lion in the household-maintenance category for the Dulux paint commercial "Art Gallery."

Thus, Phil and I gave the impression of being the only ones in Cannes who didn't know all the major winners at least 48 hours before the news was announced Saturday night at the Palais des Congres.

Rumors are as much a part of the festival as the reels. They emerge in the morning from the combed-and-brushed beaches of the Carlton and Gray d'Albion hotels, they gain velocity as delegates gossip over langouste lunch-eons, they bounce about like pinballs in the Martinez Bar at the casino after midnight.

But they are for the delectation of delegates, not judges. The 18 men from 12 countries who chose the winners were unconcerned. At the end, we knew all the so-called secrets.

At the beginning, we heard little from outside the screening room which we entered at 8:30 a.m. and left, blinking and stumbling, at 7:30 p.m. After five such Kafkaesque days, we had screened 2,178 films, then rescreened 270 of them.

No one who has missed spending the greater part of a week staring at commercials on film and videotape can appreciate how eye-grinding, muscle-numbing and brain-draining the experience is. In fact, the physical demands are such that almost every judge gropes his way out of the screening room each night feeling the quality level has plummeted this year. It happens, we were told, every year.

My notes, scribbled in the semi-dark, attest to a mounting melancholia:

"Soft drinks. Doesn't anyone use a glass anymore?

"A dancing fishburger. Now I've seen everything.

"Wrong. Just saw a talking toilet.

"God created deserts so there'd be somewhere to shoot car commercials.

"Full circle. I've seen at least 30 films in b&w.

"Why I prefer judging print contests: A rotten 30-second spot takes as long to view as a good 30-second spot.

"Another space vehicle. Strange encounters of the 103rd kind.

"Another Tarzan spot. Another break-dance spot. Another Indiana Jones spot. . ."

Then, as the sun dropped behind Cap d'Antibes on the fourth day, the

(Continued on Page 7)

Mr. O'Toole is chairman of Foote, Cone & Belding in New York.

Presstime

Seven-Up rolls to Burnett

St. Louis—Seven-Up Co. will move its entire $45 million account to Leo Burnett USA, Chicago, from N W Ayer, New York, sources say. Burnett already handles 7UP and Diet 7UP overseas. A Seven-Up spokesman had no comment.

Grey snares LHS&B

New York—Grey Advertising has acquired a majority interest in Levine, Huntley, Schmidt & Beaver. LHS&B, whose 1984 billings totaled $71.3 million, will become a separate subsidiary with its existing management intact.

Big Boy co-op to EPB

Washington—Marriott Corp.'s Big Boy Family Restaurants this week awarded its new $10 million national co-op account to Earle Palmer Brown Cos., Bethesda, Md. EPB last winter created the much-publicized "Stay or Go" campaign for the restaurants' Big Boy mascot.

New Mich spot tested

St. Louis—Anheuser-Busch is testing "alternative creative" for its Michelob superpremium beer in Chicago. A tv spot, running in late fringe, features a Hollywood theme. Test radio spots are similar. An A-B spokesman said the spots are "not intended to compete with or replace" the lifestyle "Where you're going it's Michelob" national campaign by Ted Bates Advertising/New York. A-B declined comment on reports that former Michelob agency D'Arcy MacManus Masius, St. Louis, produced the test commercials.

Schlitz at B&B. . .for now

Detroit—Stroh Brewery Co.'s Schlitz Malt Liquor, one of the account conflicts created by the merger of D'Arcy MacManus Masius and Benton & Bowles, will for the time being stay at B&B, sources say. Just before the merger announcement (AA, June 24, *et seq.*), B&B had completed new creative for the brand, and Stroh officials reportedly liked the execution. Once the new spots air, however, Stroh will conduct an agency review, concentrating on its current agencies, especially BBDO, New York, and MCA Advertising, Westport, Conn., sources say.

Chi-Chi's reviews agencies

Louisville—Chi-Chi's Mexican Restaurants is reviewing the creative assignment for its $13 million account. It has narrowed the field to Chicago agencies N W Ayer, Needham Harper Worldwide and Young & Rubicam, as well as New York shops Della Femina, Travisano & Partners; Marschalk Co.; Ketchum, and Saatchi & Saatchi Compton. Incumbent Fortis Fortis, Chicago, will be a finalist. MZD, Indianapolis, will continue to handle field service and media placement.

Apple eyes U.S.S.R.

Cupertino, Cal.—Apple Computer chairman Steven Jobs and vp-general counsel Albert Eisenstat returned last weekend from a one-week mission in the Soviet Union. They were investi-

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Weather's popularity reflects state of Belgian tv

By Barbara Bowers

Belgians do not have many interesting tv programs that are locally produced, which may explain why they look forward to Armand Pien's twice weekly weather reports.

A largely cabled country with two broadcast tv networks, Belgium allows no product advertising on tv.

Program producers must survive on funds from the government. Imported programs plug the gaps between original programing from Belgium. "Dallas," "The A-Team" and "Bewitched" are current hits.

One home-grown program many Belgians tune in to Tuesday and Friday evenings is the evening news' 12-minute weather forecast by Belgium's favorite meteorologist, Armand Pien.

"It is easily the most popular show we produce," says a programing executive at BRT, the Flemish-language tv network.

Mr. Pien's scholarly approach, offbeat sense of humor and engaging personality make his show unique. He has been a weather expert for 36 years and works fulltime at the Royal Meteorological Institute.

Mr. Pien mixes a hefty dose of fun with his in-depth, scientific look at the weather. He often uses several satellite photos in his broadcasts, saying, "They make it easy for people to understand what's happening right off."

He sometimes concludes the program with a humorous anecdote, but viewers seem to most enjoy his frequent pranks.

For example, at Christmas Mr. Pien decided to capture the holiday spirit by directing stagehands to tie a rope around his waist and hoist him skyward at the end of his report when a voice called, "Pien, come see what St. Nicholas brought you."

All went according to plan until the equally prankish crew decided to leave him dangling over the newscaster's head for more than 20 minutes.

Another time, Mr. Pien raised a glass of milk at the end of his report to encourage milk-drinking among children.

"I'm going to drink some local precipitation," he said. But the crew had spiked the milk with salt. "I had an awful time drinking that without grimacing," he says. "How could I make a face and then expect children to drink milk?"

Viewers love to send him samples of bizarre crops resulting from long bouts of good or bad weather. Produce displayed on recent shows include a 2-lb. tomato, a cucumber that stretched 47 ins., a potato that had grown into the shape of a heart and a sugar beet that looked like a woman's bust.

"What a strange way to make a living," he says.

Barbara Bowers is an American free lance writer living in Brussels.

Controversial Spanish program tackles problems

By Marina Specht

Every Tuesday evening 60% of Spain's 20 million tv viewers tune in to "*Si yo fuera Presidente*" ("If I were President"), one of the most popular and controversial programs ever aired in Madrid.

"We invite ordinary people to our studio and let them pretend to be ministers and congressmen, unburden their gripes or just give their own piece of wisdom," says Fernando Tola, who writes, directs and hosts the program.

The "studio" may be a set built to look like a subway car, the Spanish Congress or a window labeled "complaints" where people line up to talk to "*Senor Presidente*"—Mr. Tola.

Standing in line one night are a young couple expecting an unplanned, unwanted baby (abortion is illegal in Spain) and another couple who has tried desperately to adopt a child but has been frustrated by years of government red tape. The two couples—who have never met—begin discussing their plights. Before the end of the program and still on camera, they have arranged an informal adoption.

Further down the line, a man with a seeing-eye dog wants to know why the government lets restaurants ban dogs such as his when the blind obviously need them.

"Government officials often call us and ask for time on the program to explain their positions or promise to look into individual complaints," Mr. Tola says. His show is an example of how life has changed in Spain since the end of the 40-year dictatorship of Gen. Francisco Franco in 1975.

Even so, by criticizing and parodying not only the government, but also the Catholic Church and other conservative groups, "*Si yo fuera Presidente*" has stirred controversy since it made its debut in October, 1983.

"It's also become the third most popular tv show in Spain, and the government wouldn't dare to interfere, even though it owns the two national tv networks," Mr. Tola says.

Despite the high ratings and success with advertisers, Mr. Tola is considering taking a break.

"Our problem is that we create a totally new program every week, and this makes you run out of ideas sooner or later," he says.

On one program, a Communist state attorney and a conservative congressman have to be separated by barbed wire from a horde of convicted thieves and their victims for a discussion on the safety of Spanish cities.

Recently "Presidente" was filmed in a huge labyrinth, where Mr. Tola met a clown seeking a partner, a homeless family looking for shelter and an intellectual in search of the student activism of the 1960s. The week's theme was "things we look for and can't find."

Breaking the language barrier

By John Parry

Lydia Boesch, 14, has an advantage when watching pan-European Sky Channel on cable tv in Zurich. She's bilingual—her father is Swiss, her mother is English. But even her non-English speaking friends watch Sky Channel, she says.

"They like the music programs and the commercials, and they are really making progress learning English from just being tuned in to things like 'Sky Trax,'" a Sky Channel-produced afternoon music program, she says. Such Sky programing is most popular with Lydia and her 17-year-old sister, Cornelia Boesch.

Zurich is one of the more highly cabled cities in Europe, with 82% of homes hooked up and 14 channels offered.

Although Switzerland is highly cabled and is Sky's second largest market—after the Netherlands—with 597,946 subscribers, the average person in Switzerland watches only about one hour of tv daily compared with more than five hours in England.

But in the English-speaking community, the word is apparently out that Sky is available—and worth watching—in Zurich. However, it has not yet extended to other major Swiss cities with the exception of a few hotel room linkups in Geneva.

"We are moving from this house next year, and in the course of talking with people who might like to buy it, I came into contact with an English family living in [French-speaking] Geneva who are moving up here to [German-speaking] Zurich," Margaret Boesch, the girls' mother, says. "One of the first things the lady asked me was whether Sky Channel was available. She was very pleased when we told her it was."

Cable rules for Europe

	Households cabled (%)	Ownership	Allow advertising	Allow pay tv	Cable operators allowed to produce programs	Allow satellite delivery	Cable network must carry national broadcast channels
Britain	5	private	yes	yes	yes	yes	yes
France	2	public	yes	yes	no (a)	yes (g)	yes
West Germany	4.5	public	yes	yes	yes	yes	yes
Belgium	83	mixed	no (b)	yes (d)	no (e)	yes	yes
Luxembourg	83	mixed	yes	yes	no	yes	yes
Netherlands	60	mixed	no (c)	yes	yes (f)	yes	yes
Sweden	5	mixed	no (h)	no	no (e)	yes	yes
Norway	14	mixed	no	no	yes	yes	yes
Finland	8	mixed	yes	yes	yes (e)	yes	yes
Denmark	7	mixed	no (i)	yes	no (e)	no (j)	yes
Austria	8	private	yes	no	no	no (k)	yes
Switzerland	48	mixed	yes (l)	yes	no (e)	yes	yes
Ireland	29	mixed	yes	yes	no (e)	no (a)	yes

Source: CIT research

a New legislation expected soon.
b The ban on Belgian syndicated tv advertising is due to be lifted. Advertising has been allowed on imported broadcast channels.
c Advertising is not allowed on pay-tv. Advertising is allowed on imported channels (providing it is not targeted at Dutch market) and on teletext.
d Only one pay-tv license issued so far (to RTBF).
e Except local and/or experimental projects.
f Under license.
g Hotel Meridien and Biarritz network on experimental basis only.
h Apart from imported broadcast (mainly German) and satellite channels.
i The ban on Danish originated tv advertising as expected to be lifted soon. Advertising is allowed on imported satellite and broadcast channels.
j Apart from Sky Channel at Hotel Scandinavia in Copenhagen.
k Apart from trial of Sky Channel on Viennese network.
l Except local tv.

Channel

(Continued from Page 25)

Belgium, Switzerland and Italy. It is Dash 3 only in France, Germany, Spain, the Netherlands and Austria.

"It doesn't take people long to think 'Yes, I've seen that in shops under a different name,'" a Sky channel executive says. "To re-brand something as big as Dash or Mars would be quite tricky."

Mars' Raider and Snickers candy bars are sold as Twix and Marathon in England. Both are advertised on Sky.

Last October, P&G changed the name of its Ivory detergent in Sweden to Ariel to bring it in line with the rest of Europe, reportedly so the Swedes could make sense out of satellite cable ads for Ariel. P&G announced the name change for the brand, with a 2% market share, in a Swedish print ad showing a packet of Ivory powder being poured into a packet of Ariel.

Sky Channel's ads come from all over—even Japan, where Nikon and Panasonic make spots in English.

Sky's newest advertisers include Adidas, Samsonite, Sony and Eastman Kodak. Long-time Sky users such as Coca-Cola and Nissan are starting new campaigns.

Gillette's Jordan toothbrushes run a spot every eight weeks reminding viewers it is time for a new toothbrush.

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People Patterns — 'Typical' American family a dying breed

By PETER FRANCESE

As the debate over tax reform heats up, someone probably will try to determine its effect on the "typical" American household. The problem is that there aren't any typical households anymore, and the effect of any tax policy will vary depending on the kind of household it falls on.

The end of the deduction for child care, for example, would fall only on those families with children. The latest figures from the Census Bureau show that they are becoming a smaller and smaller minority every year.

Currently only 28.5% of American households are husband-wife families with children, a substantial decline from 1970 when the figure was 40%. What we used to say was a "typical" husband-wife family with two children now is found in only 11% of all households.

Since 1970, married-couple families with children actually have decreased by 1.2 million, while all households have increased by 22 million to a new record of 85.4 million.

From a political point of view, married couples with children are of little consequence. This can be seen in attitudes toward public schools. The decline in the quality of education has occurred simultaneously with the decline in the households that need schools. It's easy to defeat school district budgets or bond issues and tell teachers that there is no money for raises when so few voters have children in school.

Couples with no children make up the largest plurality of American households (30%). They have increased by 6.5 million since 1970 and are mostly older people. Two out of every three couples without children are headed by a person older than 50.

People who live alone make up the second largest household type without children. Single-person households have increased about 9 million since 1970 and now account for nearly 23% of all households.

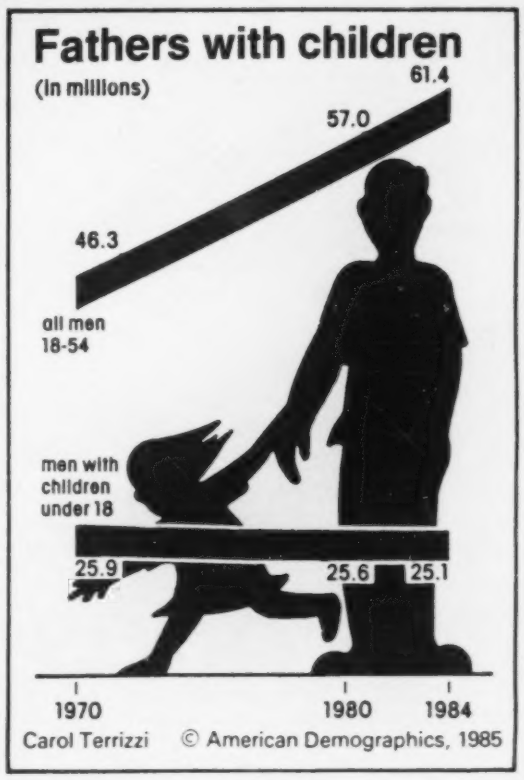
The combination of people who live alone, childless married couples and the few people who cohabitate without being married add up to 57% of all households.

The exception to this pattern involves single-parent families. About one of every five children in the U.S. lives with only one parent, usually the mother. The number of households consisting of a woman with one or more children has doubled since 1970. There are now nearly 6 million such families, most of whom live in poverty.

Changes in the tax laws probably won't affect them very much, but they have been deeply affected by continuing cuts in AFDC, food stamps and other such programs that primarily benefit children in poverty.

Nonetheless, the sweeping changes proposed in the tax code may have dramatic consequences on many American families.

If the so-called marriage penalty for dual-earner families is reinstated and the deduction for children is raised, maybe the number of husband-wife families with children will start to grow again. However, if the marriage penalty is high enough, it just might encourage more people to forget marriage and just live together.



As the American family has changed, so has the "father" component of that family.

Fathers come in many demographic varieties. Some are husbands in husband-wife families with children, a few are single parents raising children alone, and a growing number still have adult children living at home with them.

According to the latest Census Bureau survey, 24.3 million dads are living with moms and an average of 1.9 kids younger than 18. A much smaller group of 800,000 fathers is made up of single parents with an average of 1.5 kids.

The curious thing is that while our population has increased 15% and the number of adult men (18 to 54 years old) has grown 33% since 1970—from 46.3 million to 61.4 million—the number of fathers living with their children has declined by 3%.

In 1970 more than half of all men aged 18 to 54—25.9 million of them—had children younger than 18 who lived with them. By 1984 that figure had shrunk to only 41% (25.1 million of 61.4 million).

Part of this shrinkage has been caused by high levels of divorce—with the children of divorcing couples almost always ending up living with their mothers. However, even if we take the growing single parent phenomenon into account, several million men who we would have expected to become fathers by now haven't. The question is: Why?

In our society the usual prerequisite for having children is getting married, and millions of young adult men have not only delayed marriage but also still are living with their parents. More than one-third of the men in their 20s continue to live at home with mom, or mom and dad. That's 7.3 million men, double the number in 1970, who have chosen to remain in the nest beyond the customary 18 or 19 years.

That large number of adult men still at home more than accounts for the lack of growth in fathers since 1970.

Theories abound for this delayed flight from the nest. One suggests that it's because of the weakened economic rationale for early marriage. No longer, the theory goes, do most young women need young men to marry and support them. Young women are as well-educated as young men and are capable of supporting themselves.

But that still doesn't explain why more of today's young men don't go out and live by themselves or with friends or get married like young women do. Less than one-fourth of women in their 20s live at home.

Again, there are many theories, mostly centering on the different ways that parents treat adult male children and the differences in job opportunities between this and the previous generation of young people.

It will be fascinating to watch what happens during the next 10 years when these young men finally leave home. Who knows, maybe they won't.

Peter Francese is publisher of American Demographics.

Parting Shot — Broadway has lost the 'right to fail'

By RANCE CRAIN

Live theater is thriving in Chicago, and London's West End is having one of its brightest seasons ever. But New York theater is in the doldrums. Is it because there's less risk-taking among New York producers? Or because of intolerance among the critics for less-than-total success? Or both?

I opt for both, and I'd also venture that the critics' choices are a major reason why there's not more risk-taking. It's similar to newspapers complaining that U.S. companies are being run for short-term profits and then playing up the corporations' quarterly earnings.

A case in point is the Broadway musical "Grind." The New York critics found very little of a redeeming nature about the production—to my mind, a perfectly agreeable and entertaining night on the town.

"One could weep for the talent that is expended to so little cumulative effect," wrote Frank Rich of the *New York Times*. "Too many bumps spoil the 'Grind,'" headlined the *Post*. "There are just two things wrong with 'Grind': The book and the songs," began the Daily News' review.

The musical had a good advance sale, thanks to corporate entertaining, but the show was forced to close in mid-June. In our crowd (we were part of an International Radio & Television Society outing) most people came away if not dazzled by the show at least engaged.

Ben Vereen stars in the musical, which takes place in a 1930s burlesque house in Chicago. There are elaborate sets, high-spirited and even frenetic singing and dancing and an involving story line. Mr. Vereen is a very entertaining guy, but I personally thought Timothy Nolan's lilting baritone and poignant songs were worth the price of admission.

New York theater is in the doldrums. Is it because of intolerance among the critics for less-than-total success?

"Surely it's overkill to erect as huge an edifice as 'Grind' to tell us that life wasn't all a cabaret in the urban America of 1933," wrote Mr. Rich.

What does he want? This is no morality play. Director Hal Prince gives us a pleasant, diverting evening. Isn't that enough?

Apparently not, at least at those prices. Top ticket prices of Broadway musicals are routinely more than $40 nowadays, and that provides a key clue to the problems afflicting New York theater today.

Michael Billington, theater critic for the *Guardian* in London, maintains the New York critics aren't killing theater; the problems are due more to the high costs of production. He concludes that government subsidies are the most critical factor in determining the difference between London and New York theater. Americans still regard subsidies as a form of "creeping communism," he contends.

Mr. Billington noted that Chicago has a much healthier theater community than New York. He visited New York and Chicago for three days recently, and found New York depressing but thought Chicago was active and exciting. His subsidy theory doesn't hold up well in Chicago, however, where some of the best live theater in the nation is being performed by companies that are 100% supported by season subscribers and box office sales.

But he does argue convincingly that an important factor is that there are more critics in London than New York. Frank Rich has so much clout in large part because he's the critic for the most influential news outlet in New York.

London, on the other hand, has four or five serious daily newspapers, each with its own equally serious critic—and each giving a different perspective.

In London, the variety of plays, the presence of permanent theater companies and economic subsidies give productions "the right to fail"—a luxury New York producers simply don't have.